



Op. 149.

{5}

## CAPRICCIO.

By G. D. WILSON, Op. 149.

*Moderato.*

*p*

*Allegro scherzando.*

*mf*

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The musical score is written for piano and consists of five systems of staves. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f'. The piece is titled 'Capriccio'.

8.

8.

Capriccio.



pp

8

8

cén

Lento

do.

ff

mf

Ped.

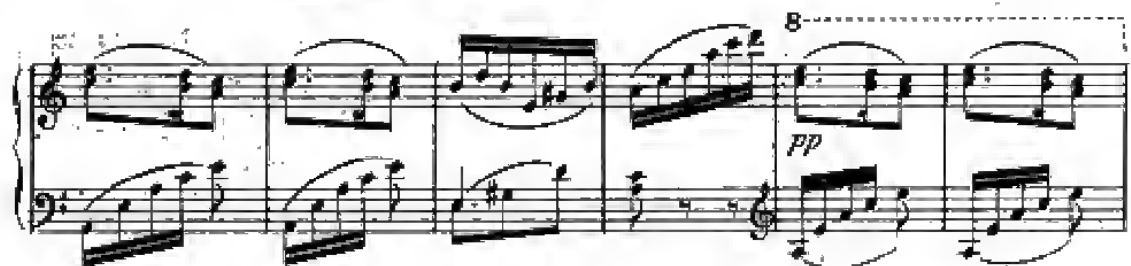
p

Ped.

p



*Allegro scherzando.*



*moderato.*





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It is designed, not only for those who desire to become professional pianists, but also for those who wish to become accomplished amateurs, while for those who are compelled to become self-taught players, it will be found the most valuable aid ever published. We would call attention briefly to the following points:

1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much easier and easier way of overcoming first difficulties, than other works of the kind contain.

2. The exercises are more carefully graded, introducing the pupil to but one new feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.

3. The art of fingering, touch, accent, etc., is more fully treated than in average works.

4. It contains full and complete instructions in Harmony and thorough bass, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.

5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this too, is peculiar to the work.

6. It is the only piano school which treats at any length, on the proper use of the so-called, and much abused, "lead pedal." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of musical form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morawski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and technical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as witnessed in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains more than double the amount of musical information found in any other work of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

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